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EARLY SOUTHERN DECORATIVE ARTS

May, 1977
Volume III, Number 1
The Museum of Early Southern
Decorative Arts

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Bradford Rauschenberg

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Contents

James Murphree: Virginia Silversmith 1

Christine D. Minter

White Pine — A Northern Immigrant at Home on the Southern Coast 11

Dorothy Welker

American Tin-Glaze: The John Bell Inkstand 27

Bradford L. Rauschenberg

The MESDA Microfilming Program 36

Frank L. Horton

Donations to MESDA, May 1976 to April 1977 43

Early silver is the creation of men who were content to work painstakingly to produce perfection in terms of a prevailing style. In so far as they departed from that style they did so consciously, carefully, and usually with a well-considered purpose — either utilitarian or artistic — in view. Their individuality they were willing to subordinate to a general requirement while still expressing it in excellence of detail.

— *W. L. Harris, "Some Significant Silver," Antiques,* March, 1926, pp. 161-163.

James Murphree: Virginia Silversmith

CHRISTINE D. MINTER

When Mesda's field research located family silver touched with an I M die — all centered by history to the Norfolk, Virginia, area and dating in the 1760's — the name of a local silversmith with these initials was unknown to silversmithing history. Lack of published data concerning the I M silversmith and the scarcity of I M silver examples prompted a more intensive quest for other specimens of his work. Both search and research proved fruitful and resulted in the illumination of one of Virginia's earliest and most important silversmiths.

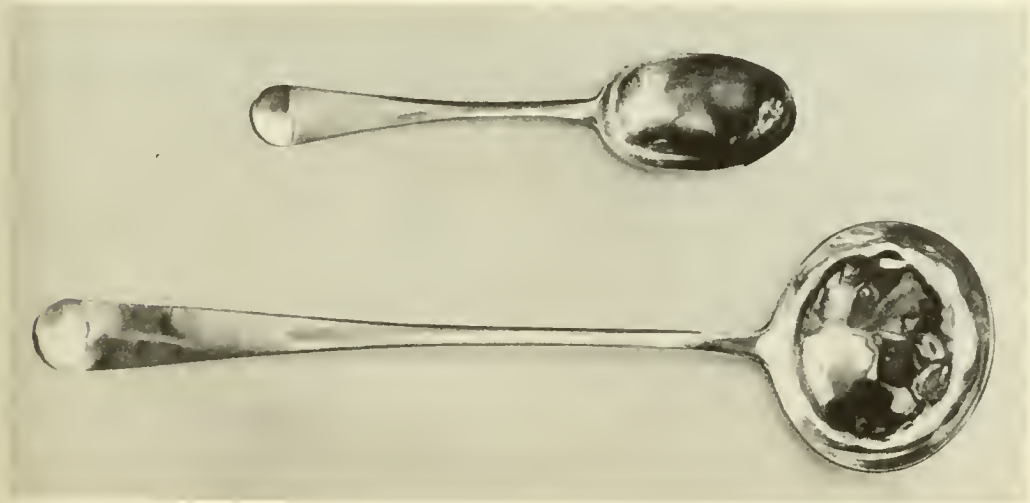

Figure 1a. Silver spoon and ladle descending from Thermer and Susan Haggard, engraved T H S, of Princess Anne County, Virginia, with corresponding I M touch marks. MESDA research file S-4488.

The story begins with the finding of a silver spoon and ladle in 1975 (Figs. 1a, 1b).

Figure 1b. IM touch mark of spoon.

Two hundred years earlier on June 15, 1774, the *Virginia Gazette or Norfolk Intelligencer* published the illustrated notice:

RUN awar from the ſubſcriber in NORFOLK, an Apprentice Boy, named William Forbes, about 20 years of Age a Silver Smith by Trade, had on, when he went away a Bearſkin Jacket lin'd with white Flannel, a pair of white Breeches, white Shirt, thread Stockings, a pair Engliſh made Shoes, with Pinchbeck pierced Buckles, He ſtoops in his Shoulders; wears his own Hair, ſome times tied, a little knock knee'd; he is very much given to drink, and when drunk, affects to imitate the Iriſh accent.

Whoever takes up the ſaid Apprentice, and delivers him to the ſubſcriber in NORFOLK, ſhall receive Three Pounds Reward. I forwarn all Maſters of veſſels, and others from harbouring him at their Peril.

June 15th, 1774. JAMES MURPHREE.

Since at the time I and J were often treated as interchangeable, the runaway notice suggested that our unknown silversmith might be this James Murphree, working in Norfolk

in 1775. The stylistic date of the silver corresponded closely with the date of the advertisement. These were enough clues to instigate research into Norfolk County court records.

Persistence and many queries led to further local silver finds stamped with the I M die and made possible an attribution of all of these fine examples of silversmithing to James Murphree.

Both the spoon and ladle descended in the Haggard family of Princess Anne County, a rural area east of Norfolk. They bear the initials T H S for Thermer and Susan Haggard of "Poplar Hall." It is reasonable to assume that the silver dates before Susan's death, c. 1763-64. It is of prime importance to notice that the two silver pieces are marked with different I M dies. This suggests that the silversmith worked for his customer over an extended period of time — perhaps from the early 1750's.

To date, no further advertisement by James Murphree has been found. However, many craftsmen did not need to advertise. Examples of their work demonstrated their ability, and the skill with which orders were executed was indicated by their satisfied customers.

Figure 2a. Pair of sauce boats descending from James and Molly Walke Murdaugh, of Princess Anne County, Virginia, engraved I M M and with the later I M touch marks applied three times. The punch ladle descended in the same family is unmarked, and carries the I M M inscription. The handle is probably replaced.

It might have been James Murphree's skill as designer as well as craftsman which caused James Murdaugh and Molly Walke, who married on February 20, 1765, to choose him to make a pair of sauceboats. (Figs. 2a, 2b).

Figure 2b. Later I M touch mark.

Sauceboats were an important addition to a complete silver service. Some families had four pairs. James and Molly Murdaugh must indeed have been proud of their sauceboats with the innovative, scalloped rim design, and the pleasing shape of the cast feet.

They are engraved I M M and bear the I M touch mark of the Haggard ladle. The Murdaughs also lived in Princess Anne County.

An indication of the extent of James Murphree's trade was demonstrated by finding I M silver which has a Carolina history.

A silver creamer descended in the Coffield family of Chowan County, North Carolina (Fig. 3). The first Coffield owners have not been identified, but there were early roads between northeastern Carolina and the Norfolk area of Virginia. Consequently the Coffields could very easily have been acquainted with the silversmithing done by James Murphree.

Figure 3. Creamer descending in the Coffield family of Chowan County, North Carolina, not engraved, with later I M touch marks applied three times. MESDA research file S-5150.

The creamer is marked three times with the I M touch which matches the die mark on the ladle and the sauce boats (Fig. 4). The matching marks with a centered tear-shaped pellet appear on these pieces of hollow-ware and the Haggard ladle which date around 1770, approximately twenty years later than the Haggard spoon with the different touch mark with a dot centered between the letters, and a primitive M.

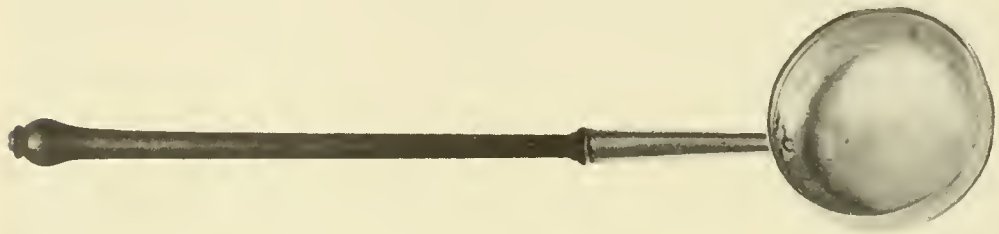

Figure 4. Punch ladle, unknown Norfolk history, with later I M touch mark one time. MESDA research file S-4880.

Since the 1770 date is established by family documentation and by the style of the silver pieces, the probability is that James Murphree produced more hollow-ware at the end of his career.

In June, 1758, James Murphree leased a small parcel of

> land measuring eleven feet upon the main Street, adjoining to the End of the house presently possessed by Alexander Ross merchant, and so backwards or South Twenty feet parrallell with the End of the said House, . . . for six years . . . and have full power to improve and build thereon a convenient Shop. . . .[1]

He was to pay George Newton, gentleman, a yearly ground rent of forty shillings Virginia money. He had the right, within ten days of the expiration of the lease, to remove the shop and improvements. This location was probably Murphree's place of business from about 1756 to 1764. No record of the renewal of his lease has been found, and no record of later leases or other deeds has been located. The location of the Murphree shop after the expiration of this lease is therefore unknown.

However, there can be no doubt that he continued to work in Norfolk after 1764. Judging from his record of civic

duties, Mr. Murphree must have been a citizen of integrity, respected and prominent in his community. In 1770, with 144 other citizens of Norfolk, he signed the Association for non-importation of British goods.[2] Prior to 1769 he served on jury duty thirty-three times during a seven year period. Occasionally he was in court concerning such things as the collection of accounts, the appraisal of estates, the recording of an apprentice indenture, or declaring the age of a slave for tax purposes.[3]

In one case he posted a £500 bond in order to secure the good behavior of Mary, one of his own slaves, who was accused of being of "ill fame" and of attempting to fire the house of David Pursell, gentleman.[4]

Documentation of the life of James Murphree is incomplete. The first record of the silversmith is in late 1754 when "James Murphee [*sic*] of the Borough of Norfolk Silver Smith" purchased from Daniel McCloud, a block-maker, for £54.5 Virginia money, a half lot on the north side of Church Creek. In March, 1756, Murphree, for some reason, sold this quarter-acre half lot to the baker Zachariah Hutchings. The selling price of £55 would suggest that no improvements were made by the silversmith.[5] There are no further recorded land purchases in Norfolk County by James Murphree.

We know that he was married twice. His first wife was Elizabeth Brent. Their marriage bond is dated September 29, 1758.[6] He was married for the second time in 1776 to Susanna Archer Simms in Princess Anne County.[7]

Besides the apprentice, William Forbes, mentioned in the runaway notice, Murphree had other apprentices. Lewis Conner, Thomas Watson, Thomas Poole, and William Jordan were bound to him by the wardens of the Elizabeth River Parish, now St. Paul's Episcopal Church in Norfolk.[8] In assuming responsibility for the apprentices, James Murphree was obligated to teach them the art and mystery of the silversmithing craft and trade.

On February 21, 1772, Elizabeth Riddick chose James Murphree as her guardian during her minority.[9] Evidently she was his niece, for in his will, dated 1782 in Northampton County, Murphree leaves his slaves to his niece, Elizabeth Poole, after the death of his wife, Susanna.[10]

A romance developed between Elizabeth Riddick, niece, and Thomas Poole, apprentice. They were married on March

19, 1772.[11] Murphree's will also states that after Elizabeth's death the slaves were to pass to James Poole and William Murphree Poole. It is interesting to note that Elizabeth incorporated both the name James and the name Murphree into the names of her children.

In his will Murphree named his wife, Susanna, executrix of his estate, and her brothers, Edward and John Archer, as her sureties. Susanna is listed in the 1785 census as living again in Norfolk County with "two white souls."

It is strange that neither in his will nor in Murphree's inventory of February 13, 1783,[12] is there any mention of silversmithing tools. Could he have sold them to some promising young silversmith? A hint of such a sale is suggested by the deed of trust given by Thomas Poole, "silversmith," to his former master, James Murphree, in November, 1773, securing a debt of £ 30 Virginia money.[13] This earliest record of Thomas Poole's status as a working silversmith fits well with the style of a large spoon with the TP touch of a silversmith heretofore attributed to a later maker of Winchester, Virginia (Figs. 5a, 5b, 5c). We have found no records of the silversmithing success of Murphree's other apprentices in the Norfolk area.

Figure 5a. Serving spoon, engraved CMM, with TP touch marks here attributed to Thomas Poole, apprentice to James Murphree, 1763-c. 1770, working silversmith in Norfolk from c. 1770. Virginia Museum of Fine Art.

Figure 5b. Back of serving spoon.

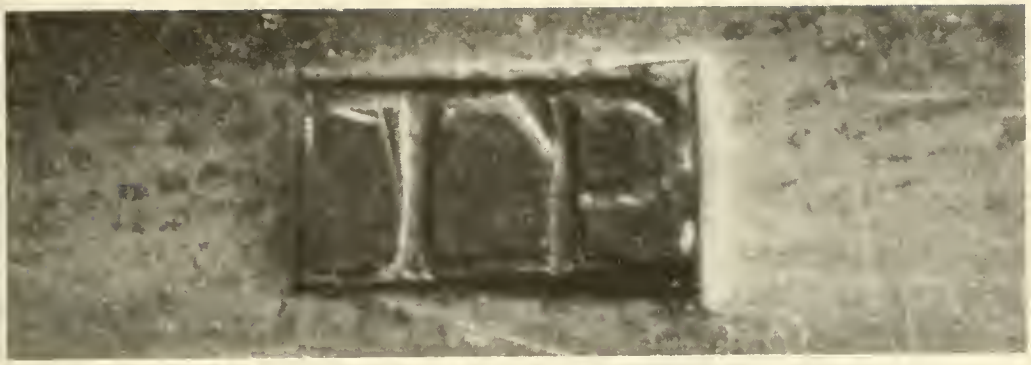

Figure 5c. TP touch mark.

Just when James Murphree left Norfolk is unknown. In 1781 a James Murphy received a permit to establish an ordinary at "Broad Water" in Southampton County, Virginia, fifty miles west of Norfolk. We assume that he is the same James Murphree who died in Southampton in April, May or June, 1782, and who was undoubtedly our retired silversmith.

A number of questions about James Murphree and his work remain unanswered. Where did he learn his craft? Did the design of his silver, particularly the unusual rim of his sauceboats, originate with him, or were they handed down from his former master? Also, only a few examples of his work have so far come to light.

Nonetheless there is now enough conclusive evidence to establish James Murphree as one of the earliest Virginia silversmiths working in hollow-ware.

Miss Minter has been with the MESDA Field Research Program since July, 1974, working in northeast North Carolina, the Norfolk-Portsmouth area, and the Alexandria area.

NOTES

1. Norfolk County, Virginia, *Deed Book* 18, pp. 149-52, June 6, 1758.
2. *Virginia Gazette* (Rind), Williamsburg, July 26, 1770. The list includes many artisans, including two other silversmiths, Nicholas Poole and Richard Bickardick.
3. Norfolk County, Virginia, *Order Books* for the period from August 21, 1759 to October 19, 1775, 7 vols. There are at least 64 entries which mention James Murphree.
4. Norfolk County, Virginia, *Order Books,* 1759-63, p. 103, June 19, 1761.

5. Norfolk County, Virginia, *Deed Book 17,* pp. 81-4, November 27, 1754, and p. 192, March 22, 1756.
6. "Norfolk County Marriage Bonds," *Lower Norfolk County Virginia Antiquary,* Vol. 3, p. 129.
7. Princess Anne County, Virginia, *Marriage Bonds,* April 25, 1776.
8. Norfolk County, Virginia, *Order Books,* September 15, 1757, p. 141, for Lewis Conner; July 17, 1760, p. 47, for Thomas Watson; February 17, 1763, p. 232a, for Thomas Poole; August 17, 1775, p. 77a, for William Jordan; William Forbes is known through the runaway advertisement of June 15, 1774.
9. Norfolk County, Virginia, *Order Book,* February 21, 1772, p. 54.
10. Southampton County, Virginia, *Will Book 3,* part 2, p. 414. The will is dated April 21, 1782, proved June 13, 1782.
11. *The William and Mary Quarterly,* second series, v. 8, p. 108, cited in George Barton Cutten, *Silversmiths of Virginia* (Richmond: Dietz Press, 1952), p. 233.
12. Southampton County, Virginia, *Will Book 4,* February 13, 1783, p. 1. The only silver mentioned was 15 spoons, 1 pair tongs, and 2 silver punch ladles.
13. Norfolk County, Virginia, *Deed Book 26,* November 22, 1773, pp. 226-7.
14. Cutten, *op. cit.,* p. 215. The TP touch is attributed to Thomas Purse (1776-1823), working in Winchester from 1801.

White Pine — A Northern Immigrant at Home on the Southern Coast

Dorothy Welker

In establishing the provenance of an early piece of furniture, the expert makes use of a wide variety of information. Ideally, the piece would have been signed and dated by the craftsman; the original bill of sale would have been preserved by the family; and the furniture would be mentioned in each will by which it was bequeathed to a new generation. But such records are so rare as to seem phenomenal when they occur. Instead, the historian must rely on such things as an analysis of style of design and construction, a comparison with other furniture whose provenance has been fully established, and on the woods used. Since white pine (*Pinus strobus L.*) does not grow along the southern coast,* for some time it was believed by scholars that the use of white pine in furniture, even as a minor element such as corner blocks, was almost conclusive evidence of northern manufacture.

That assumption, however, has been definitively shown to be false by research at MESDA, where many pieces of fully authenticated southern manufacture display white pine as a secondary wood.

**For further discussion of eastern pines see: Charles van Ravenswaay, A Historical Checklist of the Pines of Eastern North America, Winterthur Portfolio 7, (University Press of Virginia, Charlottesville, 1972), pp. 173-215.*

The original position was based on a false assumption — that craftsmen would be expected to use only local woods in secondary positions. Exotic woods might be imported for primary use because of their beauty, but a craftsman would travel ten miles out into the local countryside and fell a tree for woods which would be hidden from view, in preference to shipping them from some distance — so the theory went. This assumption, however, is an extrapolation from twentieth-century conditions which did not exist two or three hundred years earlier — in particular, that it is easier and cheaper to travel overland, as the crow flies, rather than oversea, as the fish swims. In fact, a trip of only a few miles into the outcountry might, in the eighteenth century, be more difficult and expensive than a long ocean voyage. The rivers and coastal waterways were the highways of the colonies. Even the construction of the railroads failed to dislodge the sailing ship from its position as the preferred means of transportation until the middle of the nineteenth century. This was truest of the South, but also applied to the more heavily industrialized North. Farmers in Connecticut, for example, found it more profitable to deliver eggs to nearby towns by ship than overland.

> Skipper Brightman, of Westport, for instance, collected fresh eggs from the surrounding country, and took them to Providence market in his sloop; he calculated that by 1840 he had transported at least three million and a half eggs.[1]

An extreme example of the preference for water routes is the trade between Hanover, Massachusetts, and Boston.

> . . . Hanover found it cheaper to send packet-sloops down the tortuous course of the North River and around the Cohasset reefs to Boston, than to use the road.[2]

The Hanover-Boston overland route was approximately eighteen miles; a five-mile journey overland was required even by the water route, before reaching the North River, after which a difficult and circuitous river and sea journey of thirty-four miles was required. The choice of a thirty-four-mile water trip thus saved the shippers only thirteen miles overland, and yet it was considered more economical.

When rivers and local sea routes were used so extensively for shipping eggs and other farm produce, it is not surprising that a still more active trade was carried on along the entire seacoast, as well as between Europe and the colonies.

E. Milby Burton in his book, *Charleston Furniture 1700-1825* says:

> Due to Charleston's proximity to the West Indies, mahogany soon became the predominant wood used by the local cabinet-maker. In 1740 mahogany was being brought into the port of Charleston in such quantities that the duty on it was repealed. . . . It was cheaper to transport a mahogany log by water from some island in the West Indies than it was to haul a log of some native wood a few miles by cart.[3]

If West Indian mahogany appears in a secondary postion in southern-made furniture, then it should be no surprise that northern white pine should also have been used, and in spite of the fact that it has sometimes been assumed that white pine could not possibly have been used by southern craftsmen, items in the Museum of Early Southern Decorative Arts, as well as information in the museum research files, definitively disprove that assumption.

Often colonial shipping is thought of in terms of ocean traffic between the New England area and England, between Charleston and the West Indies or the European countries, or between Virginia and England. However, very early settlers along the east coast of the North American continent learned the benefits of an exchange of surplus products from particular areas. A coastwise trade carried tobacco, peas, beans, corn, and wheat from Virginia and Maryland to Massachusetts. Carolina sent tobacco, pork and beef, and tallow and lard to the North. South Carolina exported rice to New England. Cargo from north to south was more difficult. Because of the rocky soil and a short growing season, New England had no surplus grain to export. But New Englanders had the sea and the forests. Their commercial products for export were fish and lumber, to which they added rum, molasses, sugar, and salt, imported from the West Indies, and then re-exported down the coast to the South along with other items from England, Europe, the East

Indies, and the far East. Bulky wooden products completed the cargo, to be exchanged along the coast for local products from southern colonies, which could be taken to the West Indies to be again exchanged for rum and sugar for the New England ports.

In a six-month period in 1661 and 1662, New Englanders sent nine percent of their shipping to southern ports. Between August 16, 1661, and February 25, 1662, shipping records show one departure for Maryland and four for Virginia from the Boston port.[4] As more people arrived in coastal settlements, the shipping trade increased.

> Between March 25 and September 29 in 1687, half the vessels departing from Boston for such ports carried timbers or timber products as part of their cargoes. At least eight of fifteen vessels departing for Virginia carried timber. . . . One craft, rated at only eight tons, carried 7,000 feet of white pine boards to Maryland.[5]

A year later, in 1688, six vessels sailed for Maryland, five for the Carolinas, and four for Virginia with varied cargoes.[6] Undoubtedly, other ships were sailing for southern destinations from other New England ports during comparable periods.

The will of Colonel Thomas Pollock, merchant of Chowan Precinct, North Carolina which was signed August 8, 1721, lists among his bequests:

> Item: I Give & Bequeath to my son Cullen one hundred pound to be paid in Boston and also five thousand foot of plank wch I have sent for from Boston. . . .[7]
>
> And whereas, since the publishing of my above written will and Testament I have Expended and Laid out for a house at Black Rock (when Mr. West, the Carpentare is paid what is due him for his worke ther) for my Son: Thomas Twoe hundred Pound and also Ten Pound more for New England plank makeing in all Two hundred and Ten Pound.[8]

Although timber such as the southern yellow pines, red and white cedar, various oaks, and cypress was available to local craftsmen, Colonel Thomas Pollock, "North Carolina

Mercht," apparently realized early that it was easier, simpler, and cheaper to transport lumber by water than to face the difficulties of cutting the local trees, transporting the wood overland to a specific location over crude or nonexistent paths and perhaps a swampy terrain. Being a merchant, he undoubtedly calculated profit and expense, and the merit of having good lumber at his building site for the use of the local craftsmen.

The original white pine forests viewed with awe by the early settlers of New England must indeed have been impressive. The trees were tremendous — somtimes two hundred or more feet tall and ten feet in diameter. Christopher Levett of England spent the winter of 1623-24 investigating the timber resources in Maine, and wrote home about the "excellent timber for joiners and coopers" and added "the world cannot afford better."[9]

Some of the northern white pines could furnish boards thirty-six inches wide. However, many of the huge trees were marked with the king's broad arrow, indicating that they were to be reserved for masts for the English navy.

To avoid fines for cutting trees marked for the royal navy, the canny New Englanders cut the boards just less than the twenty-four-inch width reserved by the king. Boards twenty-two or twenty-three inches wide could legally be used locally, or exported. Again, it made good sense to realize profit from trees which had to be removed to clear land for farming, instead of burning the wood just to get rid of it. One of the king's officials complained about these early settlers, "they cut and saw at pleasure and send them [the pine boards] where they please."[10]

After the Revolutionary War, it was not uncommon for southern coastal cabinetmakers to utilize white pine in furniture. Numerous advertisements appeared in North Carolina port city newspapers which mentioned the availability of white pine lumber. On May 10, 1798, the *State Gazette* of Edenton, North Carolina, carried a notice for C. W. Janson which read in part:

> Received last week . . . per schooner Betsey from Boston . . . a few thousand feet of the best seasoned northern pine Boards and Plank.

In September 17, 1788, some of the items listed for sale by Philip Spaulding in the *Wilmington Centinel and General Advertiser* were "rum, gin, fish, oil, cheese, raisins, women's shoes, and WHITE PINE BOARDS." By 1807 Gautier and Co. announced in the Wilmington *Gazette* that

> . . . also having established a regular Packet, to ply between Newbury-Port, Boston and this place, they will generally have for sale almost every article furnished by the Eastern States. . . .

Included in their items for sale were white pine boards.

Figure 1. Pembroke table, Federal style, c. 1820, C. J. Tooker, Fayetteville, North Carolina, MESDA Research File S-2829.

C. J. Tooker, cabinetmaker in Fayetteville, North Carolina, about 1820 built a Pembroke table using mahogany and mahogany veneer for the primary wood (Fig. 1). Several varieties of wood made up the secondary construction, including white pine for the drawer front core and the drawer support and guide. A printed label on the table reads:

manufactured by C. J. Tooker
Fayetteville, North Carolina.

Other pieces of furniture by this craftsman are known. It is likely that he went into partnership with another cabinetmaker, for the records of the 1820 Census of Manufacturing, North Carolina, list Tooker & Henry, cabinetmakers, Fayetteville, 1820, and add "The Sales of its Manufactury Tolerable good."[11]

Paul H. Burroughs was one of the earliest students of southern furniture. In his book, *Southern Antiques,* he says, "It has been shown by Dr. Henry J. Berkley, of Maryland, that pine, yellow and white, was used there from the earliest times, for seats of chairs, legs and tops of tables, and common

Figure 2. Chest of drawers, 1815, Joseph Neal, Maryland. MESDA Research File S-6355.

furniture, and used also with veneers."[12] Modern students have ignored this fact.

The name of one craftsman appears first in an advertisement published in the October 25, 1796 issue of the *Maryland Herald & Eastern Shore Intelligencer* of Easton:

> WANTED immediately a Lad of good Character, about 14 or 15 years of age, as an Apprentice to the Cabinet Business
>
> JOSEPH NEALL

"Made by / Joseph Neal / August 4th / 1815" appears on a chest of drawers (Fig. 2). Cabinetmaker Neal used white pine for the front drawer cores.[13]

Figure 3. Pembroke table, c. 1811, Gustavus Beall, Georgetown, Maryland. Collection of Museum of Early Southern Decorative Arts.

About 1811 Gustavus Beall built a Federal-style Pembroke table (Fig. 3). The mahogany table with the fashionable "saber leg" has an oak pedestal block. The frame is constructed of white pine. The label of this Maryland craftsman gives his address as "High-street, George Town."

Baltimore papers in the years 1784 to 1810 advertised white pine with descriptions such as "perfectly seasoned and fit for immediate use," "clear of knots and very handsome," "80,000 feet New England Pine Boards from 1 to 2½ inches thick," "best quality."

Other signed pieces of southern-made furniture have been discovered by the MESDA Research Program.

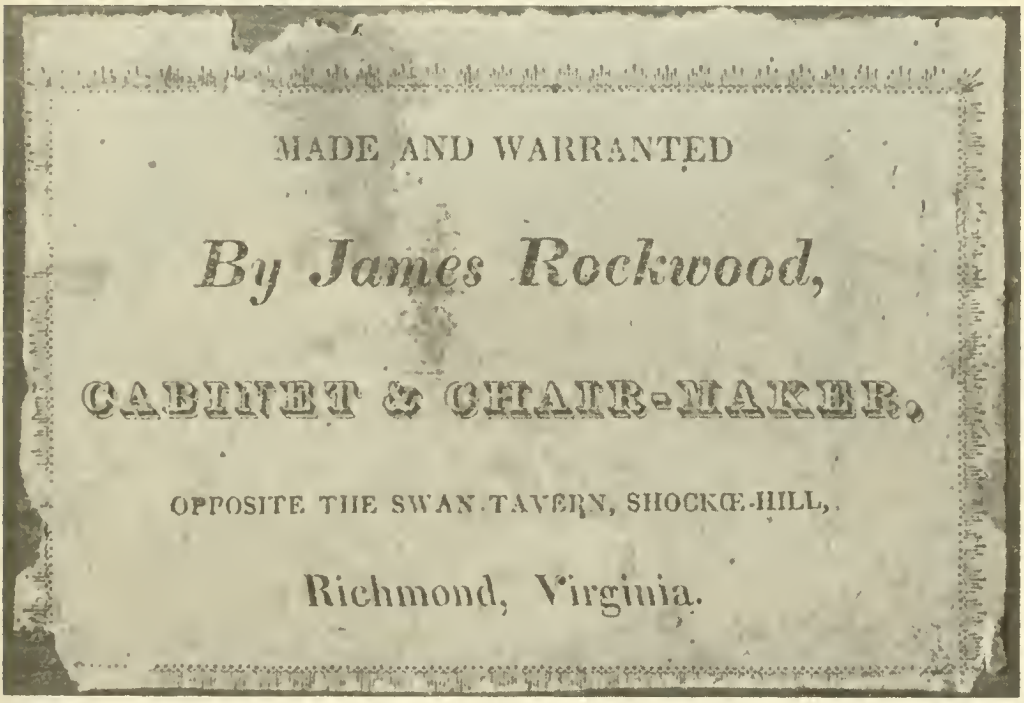

Figure 4. Printed label of James Rockwood, cabinetmaker, Richmond, Virginia. MESDA Research File S-6156.

James Rockwood, cabinetmaker of Richmond, Virginia, attached his printed label to a game table made c. 1815. (Fig. 4). He used mahogany and mahogany veneer for the primary wood. Poplar is used for the base of the compartment. The inner frame is white pine (Fig. 5).

The handwritten signature of Walter W. Hannon appears on a chest of drawers made in Alexandria, Virginia, about 1815. Cabinetmaker Hannon used mahogany for the primary

wood. Among several secondary woods used in the construction is white pine as liners for the large drawers.

Figure 5. Game table, James Rockwood, Richmond, Virginia. MESDA Research File S-6156.

John Muir, also of Alexandria, signed a chest of drawers "John Muir / Maker / Alexandria DC" (Fig. 6). He used white pine for the drawer front cores, the back drawer stiles, and the drawer supports. The same wood appears on the bottom of the case.

The Alexandria Gazette, Commercial and Political, Virginia, carried this notice on February 11, 1815:

> [died] — on the same evening [February 12], Mr. John Muir, Cabinet Maker, a native of Scotland, and for many years a useful citizen of this place.

A mahogany and mahogany veneer sewing stand with the secondary wood entirely of white pine carries a hint of

Figure 6. Chest of drawers, c. 1815, John Muir, Alexandria, Virginia. MESDA Research File S-6411.

romance (Fig. 7). A paper pasted inside says

Made by Jesse Skidmore
And presented to
Miss Sarah Boyd
1812

On a gravestone in the Old Presbyterian Meeting House Cemetery of Alexandria appears the name Jesse Skidmore, b. 1790, d. 1854, and the grave beside it is marked "His wife Sarah Boyd, b. 1789, d. 1865."[14]

Several cabinetmakers working in Charleston, South Carolina, signed or labeled their work. As early as December, 1742, an announcement appeared in the *South Carolina Gazette* of Charleston:

> JUST IMPORTED from Boston, and to be sold by Robert Pringle Rum in Hogsheads and Tierces, Wallis's best Axes, dried Cod Fish, Plank, Boards, and Bricks.

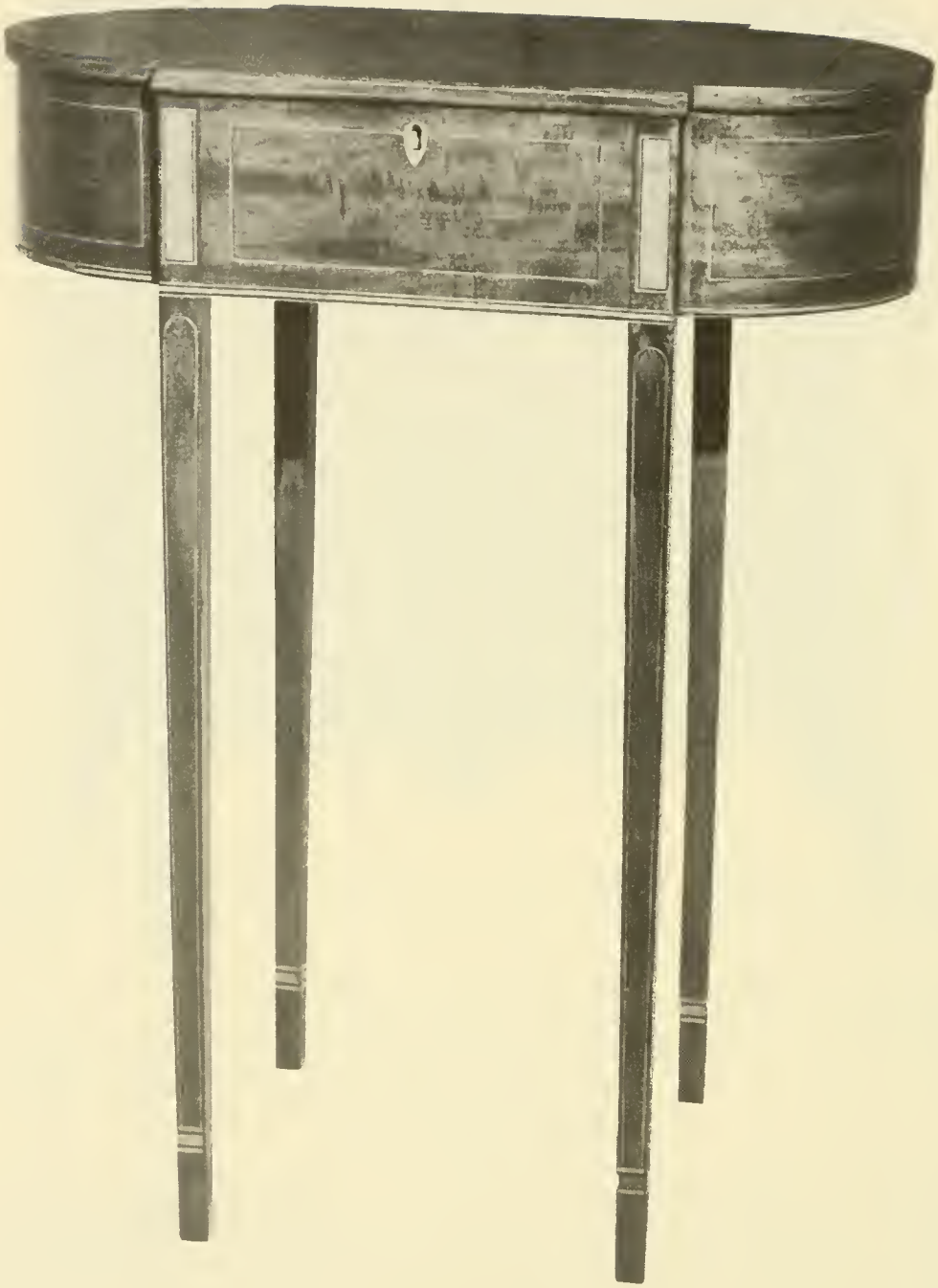

Figure 7. Sewing stand, 1812, Jesse Skidmore, Alexandria, Virginia. MESDA Research File S-6253.

As traffic increased up and down the coast, "northwd clear pine boards" became more and more available in Charleston.

A federal-style work table is described in *Antiques* as an "IMPORTANT AMERICAN TAMBOUR LADY'S WORK

TABLE from Charleston, South Carolina." The description continues

> Having designed and made the delightful little table from carefully selected, beautifully grained mahogany, the cabinetmaker's reaction and pride must have instinctively caused him to sign, date and record the place of origin.[15]

The table is inscribed on the back, inside and upside down:

Charleston, S. C.
Made by Isaac Young
April 13, 1814

Satinwood is used for the compartment tops. The secondary wood is entirely of white pine.

One of the two inscriptions placed on a secretary with bookcase made in Charleston reads:

Philips & Welch, Cabinet Makers
Upper End of King St.
Charleston, South Carolina
June 18th 1800.

These "highly competent" craftsmen used mahogany and mahogany veneer with light wood inlay for the primary wood. All the drawer bottoms and the bookcase top are of white pine. Some mahogany is used for secondary construction along with some yellow pine.[16]

In 1804 Michael Megrath, Keith's (late Nichols) Wharf was advertising in the *Charleston Courier,*

> Landing from the schooner Active, from Portland, EIGHTY thousand feet CLEAR PINE BOARDS, many of which are suitable for Dedo [*sic*] and Wainscoting, and Window Sashes. ALSO A quantity of TWO INCH PLANK for sale.

Northern white pine was used for the gouge-carved woodwork in a house built by Thomas Porcher in the Santee-Cooper River Valley of South Carolina (Fig. 8). Probably white pine was chosen for this project because the cuts in the wood did not leave a fuzzy edge, but were clear and sharp.

Figure 8. Detail of Whitehall woodwork, 1818. Collection of Museum of Early Southern Decorative Arts.

Microscopic tests of parts of the woodwork in the drawing room of the Heyward-Washington house, Charleston, circa 1772 indicate the use of white pine.

Although early joiners, cabinetmakers, and their apprentices learned to use whatever wood was available for whatever purpose it was needed, obviously from very early colonial times they learned to appreciate the merits of northern white pine

lumber. Apparently they recognized that the soft wood with a fine, straight grain free of knots was easy to saw and plane, and appreciated its lightness, strength, and durability.

Most of the signed and dated pieces of furniture utilizing white pine as part of the construction which have been documented by the MESDA staff have been in the Federal style, 1790-1830. The wood is most frequently found as a core backing for a veneered surface. After the American Revolution, there was an increase in coastal shipping which made eastern white pine even more readily available to the southern craftsman. There was also increased knowledge about local American woods, better woodworking tools were available, and cabinetmakers had improved their woodworking skills.

Identifying the work of individual craftsmen, or even determining the area of manufacture, would of course be easier if we could follow some such simple rule as that "anything with white pine in it came from the North." The MESDA research illustrated briefly here demonstrates that we can no longer guide our decisions by that simple assumption, but must look to other sources in determining the origin of post-Revolutionary eighteenth- and early nineteenth- century furniture.

Mrs. Welker is a Senior Hostess at the Museum of Early Southern Decorative Arts and Editor of the Journal of Early Southern Decorative Arts.

NOTES

1. Samuel Eliot Morison, *The Maritime History of Massachusetts, 1783-1860,* (Houghton Mifflin Company, Boston, 1930), p. 231.
2. *Ibid.*
3. E. Milby Burton, *Charleston Furniture 1700-1825,* (The Charleston Museum, Charleston, South Carolina, 1955), p. 29.
4. Charles F. Carroll, *The Timber Economy of Puritan New England,* (Brown University Press, Providence, Rhode Island, 1973), p. 94.
5. *Ibid.,* pp. 137-141.
6. *Ibid.*
7. Walter Clark, ed., *The State Records of North Carolina,* vol. XXII, (Nash Brothers, Goldsboro, N. C., 1907), p. 293.
8. *Ibid.,* p. 295.
9. Carroll, *op. cit.,* p. 53.

10. Robert Greehalgh Albion, *Forests and Sea Power — The Timber Problem of the Royal Navy 1652-1862,* (Archon Books, Hamden, Connecticut, 1965), p. 259.
11. MESDA Research index.
12. Paul H. Burroughs, *Southern Antiques,* (Garrett & Massie, Inc., Richmond, 1931), p. 14.
13. MESDA Research index.
14. MESDA Research Index.
15. *Antiques,* vol. LXXXVII, No. 6, June 1965, p. 633.
16. MESDA Research File S-2639.

Figure 9. A few of the coastal white pines from the colonial period are still to be found in Maine, where they are occasionally cut into 32" boards, in spite of the fact that modern sawmills are not designed to handle the unusual widths. An attempt has been made by Congressman Peltier and others to preserve the large pines for their historical interest. Courtesy Congressman Frank Peltier, Maine.

American Tin-Glaze: The John Bell Inkstand

BRADFORD L. RAUSCHENBERG

In 1906, Dr. Edwin Atlee Barber, Curator of the Pennsylvania Museum and School of Industrial Arts (Philadelphia Museum) published a thirty-five-page booklet entitled *Tin Enameled Pottery.* On the last page he discusses the possible production of this type of ceramic ware in the United States. In the last sentence of the pamphlet, he says, "If such ware [tin-glazed] was ever produced in this country, the first piece has yet to be recognized."[1]

It is now, more than a half-century later, possible to satisfy Dr. Barber's implied plea by announcing the discovery of tin in the glaze of an inkstand inscribed "J[ohn] Bell" and "Winchester March 12th 1825" (Fig. 1). A brief study of the background of John Bell is necessary for an understanding of the importance of this inkstand.

John Bell was born in Elizabeth Town (now Hagerstown), Maryland, April 20, 1800, the oldest of six sons in a large family of ten children; two of his brothers, Samuel and Solomon, also became potters.[2] Their father, Peter Bell, Jr., the son of an immigrant from Wiesbaden, Germany, was a partner in the pottery of Leisinger and Bell in Elizabeth Town.[3] By May 18, 1803, this partnership had dissolved, and on June 13, 1804, Peter Bell advertised his own "Potting Business."[4] The firm of Leisinger and Bell had originally been Ethbach's; later Fechtig and Vogelsang occupied the same site. With this

changing of ownership, and evidently as a result of competition from other potters in the town, Peter Bell after twenty years of potting in his own shop decided to move. In the late summer of 1824 (according to Wiltshire, at some time between April and September), he moved his family to Winchester, Virginia.[5]

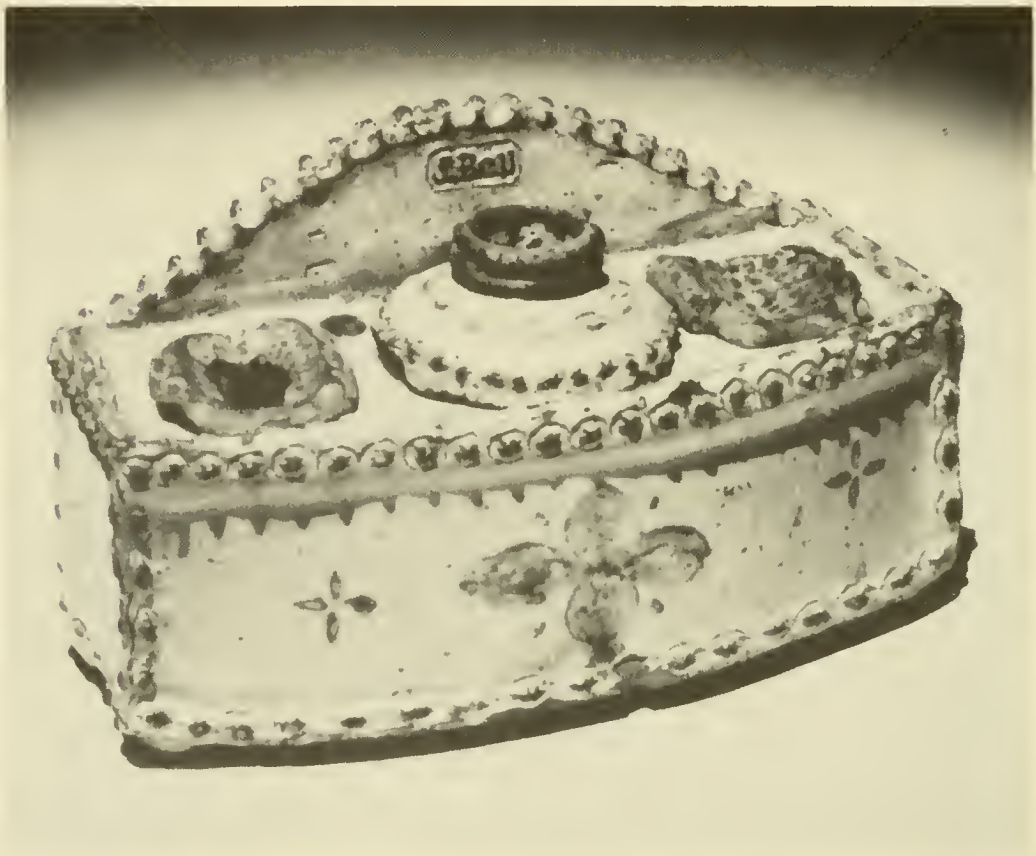

Figure 1. Tin-glazed red ware inkstand impressed on top front "J. Bell" and inscribed underglaze on reverse "Winchester / March 12th, 1825." Both markings under glaze. Tin-glazed on all sides and cobalt decorated on front and edges. HOA 3", WOA 5", DOA 2¼". Courtesy of William E. Wiltshire, III.

Allowing time to purchase land, buy or build a house and pottery, and to develop a supply of materials necessary for ceramic production, the probability is that the first kiln was fired in early spring of 1825. Perhaps a shorter time might have been possible if Bell had been able to purchase an existing pottery, but this is doubtful. Evidence of earlier potters in Winchester is slight, although in the *Maryland Journal and Baltimore Advertiser,* March 1, 1777, Philip Woolwine, a potter in Winchester, advertises for a runaway servant woman.

According to John Bivins, Jr., it required Gottfried Aust six to nine months to establish a pottery in Bethabara, North Carolina.[6] This six- to seven-months lapse for the establishment of the Bell pottery is conjectural, but made still more probable by the winter weather in northwestern Virginia. John Bell, now twenty-four, had undoubtedly trained under his father in Elizabeth Town. Certainly, by 1825 John was a proficient potter and proud of the new location in Winchester with his father and brothers. Based on the assumed initial firing date, it is my belief that the inkwell was inaugurative of that date or actually part of the first firing.

Ceramic literature includes examples of dated ceramics which coincide with a "first firing."[7] Their survival is undoubtedly part of the "keep me" factor of dated examples.[8] This is further enforced by the few chips missing from the friable and vulnerable tin-glazed edges and corners. Though historical documentation for John Bell is scattered and sparse, the few ceramics attributed to him are evidence of his proficiency and versatility. Other examples of Bell tin-glaze are unknown, though lead-glazed utilitarian and figural objects are common.

The lack of other tin-glaze examples is interesting as that type of pottery was also probably made at his father's Elizabeth Town pottery, since its production began immediately in Winchester. A new technique, glaze, paste, decoration, and kiln are seldom successful on a first firing. Evidence of failures in firing are numerous throughout ceramic and archaeological literature. Kiln waste and pit are found at every pottery kiln site.[9] The tin-glaze inkstand is evidence of perfection which undoubtedly rests on a background of hours of trial and error. The form is interesting, as the piece was made without a mold or wheel except for the three small containers (two sanders and one inkwell) which could have been made by hand. The use of two sanders or casters is unusual, though examples are known in silver.[10] The impressed oval motifs on the inkwell are repeated later, though without inside embellishment, by Solomon and Samuel Bell.[11] Four bulges function as feet to support the inkwell. All sides are tin-glazed, and the inscription is beneath the tin-glaze, as is the stamp "J. Bell." The thinly painted cobalt decoration of petaled motifs on the front, and the edging of the inkstand, are not seen in any other ceramics so far attributable to Bell, and are therefore unique to this inkstand.

Tin-glaze was not the sole product of the Bell pottery, as lead-glaze was at first the utilitarian backbone of the Germanic Maryland, Pennsylvania, Virginia, and Carolina back country. Tin-glaze and lead-glaze were not normally fired in the same kiln, so probably in the beginning at least two kilns were constructed by the Bells in Winchester.[12] This, of course, increases the likelihood that Peter Bell purchased a pottery and added a tin-glaze kiln at first. Perhaps future research will determine this. If the inkstand was made on the date marked, it might have been intended as a present, as was so often the case with Germans, because evidently John had more than pottery on his mind.

Within a year, on June 15, 1826, John married Mary Elizabeth Fry, and in 1827 moved to Chambersburg, Pennsylvania, where he established a pottery that lasted six years. In 1833, he located in Waynesboro, Pennsylvania, which became his permanent site. Before his death in January, 1880, John and Mary Elizabeth had nine children, of whom five sons worked in his pottery. After his death, the oldest son, John William, became master, to be succeeded by his brother, Upton Morton, in 1895, who closed the pottery in 1899 (Fig. 2).[13]

It is impossible to identify the location of manufacture of ceramics marked by John Bell, except for the inkstand and examples marked "Waynesboro." The chronology of the marks is 'J'. Bell," "John Bell," and "John Bell / Waynesboro." The earliest, "J. Bell," includes the tin-glazed inkstand, a pair of bisque dogs, and a few utilitarian lead-glaze vessels.[14] The lack of other tin-glaze examples could exemplify the arcanist[15] and "father-to-oldest-son-upon-deathbed" tradition of Europe,[16] as Peter Bell died in 1847, long after John had moved to Waynesboro. The tin-glaze secret might never have been passed on; also, tin might not have been available, or perhaps tin-glazed ware was not accepted by the public.

Further documentary research is needed for a complete biography of John Bell; many questions remain unanswered regarding his apprenticeship, influences, and products. However, for this article the object itself is what is important, because it is the first inscribed American tin-glazed pottery to be discovered.[17]

Figure 2. "Mitchell's Travellers Guide Through the United States" showing (A) Hagerstown, (B) Winchester, (C) Chambersburg, and (D) Waynesboro. Collection of The Museum of Early Southern Decorative Arts.

In actuality this inkstand has not been so much discovered as rediscovered, since information about it was first published in 1929 by A. H. Rice and John Baer Stoudt in *The Shenandoah Pottery*.[18] Pictured in black and white but not described, the inkstand had long been assumed to be redware with colored slip and a lead glaze.

In 1975, the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg held an exhibition of Shenandoah pottery to coincide with the publishing of *Folk Pottery of the Shenandoah Valley* by William D. Wiltshire, III. Now, for the first time the inkstand was both published in color and on exhibition.[19] During the exhibition, visual examination of the inkstand hinted at tin glaze, and suggested the desirability of a chemical analysis of the glaze.

The possibility of carrying out a chemical analysis of decorative arts objects without damaging them is limited. However, the kevex spectrometer, a three-source X-ray fluorescence analysis machine, can be used to provide a semiquantitative interpretation of the object's surface.[20] The Henry Francis duPont Winterthur Museum has such a machine and, although most of the past examinations have been of metal[21] and glass,[22] the staff graciously consented to analyze the inkstand. As in any scientific testing, controls, or objects of known values, are compared with the unknown values. In this instance, extensive controls were analyzed to insure accurate results.

After testing, it was possible to conclude that "It appears that tin-glazed earthenware objects are readily distinguished from lead-glaze by the presence of large amounts of tin. . . . The lead-tin ratio of the inkstand in question is well within the range found for authentic tin-glazed earthenware objects.[23]

The results of this test are quite startling to ceramic historians, as American tin-glaze has been given virtually no attention in the literature. Always when this subject has been broached, the Daniel Cox documents and tin-glazed roof tile fragments are evidenced. Now that the John Bell inkstand has been discovered, perhaps this real American tin-glazed vessel can be used as an example for future research, and will stimulate awareness of American tin-glazed ware.

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NOTES

1. Edwin Atlee Barber, *Tin Enameled Pottery* (Philadelphia: Printed for the Museum, 1906), p. 35.

   Tin-glaze or tin-enamel is tin oxide added to a lead-glaze to render it opaque and white, thus masking the body or paste color. On this white surface decoration could be painted with total freedom.

   It is ironic to note that Barber mentions that tin-glazed ware was made at the Bell Pottery at Winchester, but cites a "pewter" decoration on a large jar then in the collection of the Pennsylvania Museum and School of Industrial Arts. The location of this vessel is unknown, but similar ones are known and the grey ("pewter") decoration is lead glaze, not tin glaze. However, a recipe for "Bronze glaze by Samuel Bell (c. 1890) lists "Copper 2 parts, Lead 1 part, Tin 1 [part]." Courtesy H. E. Comstock.

2. A. H. Rice and John Baer Stoudt, *The Shenandoah Pottery* (Strasburg: Shenandoah Publishing House, Inc., 1929), pp. 31-2.

3. *Maryland Herald and Hagerstown Weekly Advertiser,* May 18, 1803, p. 3.

4. *Ibid.,* June 13, 1804, p. 3.

5. William E. Wiltshire, III, *Folk Pottery of the Shenandoah Valley* (New York: E. P. Dutton and Co., Inc., 1975), p. 10.

6. John Bivins, Jr., *The Moravian Potters in North Carolina* (Chapel Hill: The University of North Carolina Press, 1972), pp. 18-9.

7. Norman F. Barka, "The Kiln and Ceramics of the Poor Potter of Yorktown: A Preliminary Report," in *Ceramics in America,* Ian M. G. Quimby, ed., Winterthur Conference Report, 1972 (Charlottesville: The University Press of Virginia, 1973), p. 293.

8. Ivor Noel Hume, *Early English Delftware from London and Virginia* (Charlottesville: The University Press of Virginia, 1977), p. 47.

9. Bivins, *op. cit.,* p. 167, fig. 144; p. 169, fig. 148; p. 172, fig. 152.

10. See Martha Gandy Fales, *Early American Silver for the Cautious Collector* (New York: Funk and Wagnalls, 1970), p. 161, fig. 146.

11. Wiltshire, *op. cit.,* pp. 48, 61, 64, 66.

12. I have not been able to discover whether tin-glazed ware and lead-glazed ware were fired at the same time. Technically, the glazes are both lead, one differing only in the addition of tin oxide (ashes). If possible, fuel could be saved by one firing. Bisque and glazed tin-glaze were often fired together, utilizing the higher and lower temperature ranges within a kiln. The Winchester pottery produced its first Stoneware in 1832. *Ibid.,* p. 10.

13. Rice and Stoudt, *op. cit.,* pp. 31, 32, 38, 39.

14. The dogs are painted white with black collars and yellow platforms. The platforms measure 9¾" x 4¼", and are impressed underneath "J. Bell" (⅞" x 4¼").

15. George Savage and Harold Newman, *An Illustrated Dictionary of Ceramics* (London: Thames and Hudson, 1974), p. 30. George W. Ware, *German and Austrian Porcelain* (New York: Bonanza Books, 1963), p. 17.

16. Alan Caiger-Smith, *Tin-Glaze Pottery* (London: Faber and Faber, 1973), p. 203.

17. Carl Eisenberg, a German potter, visited Salem, North Carolina, in 1793, and taught Rudolph Christ (Salem's Master potter) the technique of producing faience (tin-glaze). This precipitated the construction, in 1793, of an experimental kiln for this production. Eisenberg left behind a list of formulas for tin glazing. Christ evidently produced some of this ware, as glaze for this pottery was listed in the Salem pottery inventories until after 1829, eight years after Christ's retirement. Several discarded bottles of tin-glaze were excavated, but attribution to which, Eisenberg or Christ, as actually being the potter who made them, is debatable.

    Stanley South, *Discovery in Wachovia* (unfinished manuscript, twelve copies distributed, 1972), pp. 167-74. Bivins, *op. cit.,* pp. 36, 88, 89, 120, 121, Figs. 50, 122.

    I am currently preparing an article on American tin-glaze manufacture which will list the range and attempts to produce this ware. One such account, though not proven through recent archaeology, is an advertisement in the *American Gazette & General Advertiser,* Norfolk, March 17, 1797, 3-3, in which Piercy and Fisher of Alexandria, Virginia, announce their "Delf-ware manufacture" opening. This, like the Bell inkstand and other accounts into the first half of the nineteenth century, evidences a period of effort and experimentation for perhaps a revival of the seventeenth- and eighteenth-century "galley ware."

18. Rice and Stoudt, *op. cit.,* p. 32.

19. Wiltshire, *op. cit.,* p. 28, plate 3.

20. Research report submitted by Victor F. Hanson, Scientific Co-ordinator, The Henry Francis duPont Winterthur Museum, Wilmington, Delaware, January 28, 1971, "Sensitivity Data-Kevex Non-Dispersive X-ray Analyzer." A new technique discussed in "Neutron Activation Analysis: An Emerging Technique for Conservation/Preservation," by Edward V. Sayre, *Technology Organization,* winter, 1976 (Boston: The Technology Organization), pp. 26-31, is for analysis of the paste of ceramics beneath the glaze or the outside of objects as is the kevex limited. However, sampling is necessary.

21. Charles F. Montgomery, *A History of American Pewter* (New York: Praeger Publishers, 1973), pp. 235-239.

22. V. F. Hanson, "Chemical Analysis of Glasses Attributed to John Frederick Amelung," *Jornal of Glass Studies,* Vol. XVIII, 1976 (Corning: The Corning Museum of Glass, 1976), pp. 219-223.

23. Letter to the author from Janice H. Carlson, Museum Chemist, The Henry Francis duPont Winterthur Museum, Wilmington, Delaware, February 16, 1977, officially confirms that the inkstand is tin-glazed. A preliminary analysis was conducted November 14, 1975, but extensive testing was required to provide accurate results. Other tin-glaze investigation using the same machine is reported by Hume, *op. cit.,* pp. 92-3.

For their kind assistance in connection with this study, I would like to thank Mr. Donald Walters, Curator of the Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia; Miss Arlene Palmer, Assistant Curator, The Henry Francis duPont Winterthur Museum, Delaware; Mrs. Janice H. Carlson, Museum Chemist, analytical laboratory, The Henry Francis duPont Winterthur Museum, Winterthur, Delaware; Mr. William E. Wiltshire III, Richmond, Virginia; Mr. H. E. Comstock, Winchester, Virginia; and Dr. George L. Compton, Tipton, Indiana.

The Mesda Microfilming Program

Frank L. Horton

To reinforce MESDA's efforts to locate and record examples of the decorative arts relating to the early cultural history of the South, the Museum of Early Southern Decorative Arts has begun an extensive research program into early southern newspapers.

This work has been in progress for the last four years. Material from all pre-1821 newspapers published in Maryland, Virginia, the Carolinas, Georgia, Kentucky, and Tennessee, and related to the decorative arts, is being copied, placed in a master file, color-coded as to state, and cross-indexed as to crafts represented. Types of craftsmen vary from plasterers to goldsmiths and include some fifty different trades. Material affecting the arts, such as design sources, importations of furniture, woods used in various areas, etc., is also being copied. Interesting references to schools, the theatre, libraries, architecture, costumes and early industries such as iron works, are also being gleaned. To date some 40,000 entries have been copied.

The files are available for use by students of this period in our history. This, together with our field research files of photographs and data on surviving examples of the arts, has proved invaluable as a tool for research. We hope others will join us in the quest for more knowledge of the South's decorative arts history.

A great stumbling block in our program has been the lack of newspapers on film. Some areas, such as North Carolina, have made strong archival efforts and the state's papers have already been microfilmed. Others have not had such a program. MESDA found it necessary to assemble negative microfilms in order to complete its program. A result has been the collection of heretofore unfilmed newspapers in Virginia and Maryland. While the project is not yet completed, a major group has been done.

The principal source of information on existing newspapers is Clarence Brigham's *History and Bibliography of American Newspapers 1690-1820,* 1947, and *Additions and Corrections . . .*, 1961. We were pleased to have found a few runs of newspapers not recorded by him, and these, of course, are included in our film collection. We would be most grateful to hear of other files of papers not in Brigham's book. The dearth of copies of newspapers in certain areas, particularly the smaller towns, leads us to ask your help.

The file does not contain all issues, but rather those previously unfilmed. Where gaps appear, and the paper is already on film, a note is inserted. A few collections were not made available to our program, and notes concerning the location of these issues are also inserted at proper sequence. Listed below are newspapers which have been copied on the reels of microfilm.

To encourage further research in the history of the South, the completed negative film has been donated to the following libraries: Virginia film to the Virginia State Library which has, in turn, deposited it with Bell & Howell, Micro Photo Division, Wooster, Ohio, 44691, for the distribution of positive copies; Maryland film to the Maryland Historical Society, 201 West Monument Street, Baltimore, Maryland 21201.

PRE-1821 RICHMOND, VIRGINIA, NEWSPAPERS
(beginning date order)

Reel # 1 *Virginia Gazette,* 1780-81
Virginia Gazette, or, the American Advertiser, 1781-86, (scattered)
Virginia Gazette, and Weekly Advertiser, 1782-97, (1787-89 not included)

PRE-1821 RICHMOND, VIRGINIA, NEWSPAPERS
(beginning date order)
(continued)

Reel # 2 *Virginia Gazette and Independent Chronicle,* 1783-89
Virginia Independent Chronicle, 1788-90, (odd issues)
Virginia Gazette, and Public Advertiser, 1791-93, (scattered issues)
Virginia Gazette, and General Advertiser, 1790-92 on this reel (scattered issues for 1790, complete for 1791-92)

Reel # 3 1793-96

Reel # 4 1797-1800

Reel # 5 *Virginia Gazette, and General Advertiser,* 1801-1805
Virginia Gazette: and Richmond Daily Advertiser, 1792
Virginia Gazette & Richmond Chronicle, 1793-95
Virginia Gazette, and Richmond and Manchester Advertiser, 1793-95, 1793-94 on this reel

Reel # 6 1795, and
Richmond and Manchester Advertiser, 1795-96
Richmond Chronicle, 1795-Aug. 1796

Reel # 7 *Virginia Argus,* 1796-1800

Reel # 8 1801-Feb. 11, 1804; (scattered issues for 1815)

Reel # 9 *Observatory; or, A View of the Times,* 1797-98
Examiner, 1798-1802

Reel #10 1803-04, and
Virginia Federalist, 1799-1800
Press, 1800
Recorder, 1801-03

Reel #11 *Impartial Observer,* 1806-07
Virginian, 1808
Spirit of 'Seventy-Six, 1808-09
Visitor, 1809-10
Virginia Patriot, 1809-10

Reel #12 1811-June 25, 1813; July 5-Dec. 31, 1813

Reel #13 1814-Aug. 10, 1816

Reel #14 Aug. 14, 1816-Oct. 4, 1817

Reel #15 Oct. 2, 1817-Feb. 15, 1819

Reel #16 Feb. 16, 1819-Mar. 31, 1820

Reel #17 Apr. 1-Dec. 30, 1820, and
American Standard, Nov. 20, 1811
Daily Compiler, May 1, July 31, 1813

Reel #18 Aug. 1813-Oct. 1814

Reel #19 *Daily Compiler,* Nov. 1814-Feb. 1817

Reel #20 Mar. 1, 1817-Jan. 15, 1819

Reel #21 Jan. 16, 1819-Jan. 13, 1820

Reel #22 Jan. 14, 1820-Dec. 30, 1820

PRE-1821 PETERSBURG, VIRGINIA, NEWSPAPERS
(beginning date order)

Reel # 1 *Virginia Gazette & Petersburg Intelligencer,* 1786-1800
Independent Ledger, and Petersburg and Blandford Public Advertiser, 1793
Virginia Star; and Petersburg Weekly Advertiser, 1795
Republican, 1800-1804
Reel # 2 1805-10
Reel # 3 1811-June 14, 1816
Reel # 4 June 18, 1816-1817
Reel # 5 1818-1820
Reel # 6 *Petersburg Intelligencer,* 1800-1804
Reel # 7 1805-1807
Reel # 8 1808-1813
Reel # 9 1814-1820

PRE-1821 NORFOLK, VIRGINIA, NEWSPAPERS
(beginning date order)

Reel # 1 *Virginia Gazette,* 1775-76
Norfolk & Portsmouth Journal, 1787-89
Norfolk & Portsmouth Gazette, 1789
Norfolk & Portsmouth Chronicle, 1789-95
Virginia Chronicle . . ., 1793-95
American Gazette . . ., 1793
Reel # 2 *Herald, and Norfolk and Portsmouth Advertiser,* 1794-96
Reel # 3 1797-98
Reel # 4 1799-1800
Reel # 5 1801-14
Reel # 6 1815-16
Reel # 7 *Herald, and Norfolk and Portsmouth Advertiser,* 1817-18
Epitome of the Times, 1798-1802
Commercial Register, 1802-03

PRE-1821 VALLEY OF VIRGINIA, NEWSPAPERS
(beginning date order)

CHARLES TOWN, WEST VIRGINIA
Reel # 1 *Farmer's Repository,* Apr. 1, 1808-Mar. 28, 1816
Reel # 2 Apr. 1816-Dec. 1820
WELLSBURG, WEST VIRGINIA
Charlestown Gazette, 1814-15
FINCASTLE, VIRGINIA
Herald of Virginia, & Fincastle Weekly Advertiser, 1800
Fincastle Weekly Advertiser, 1801
Herald of the Valley, 1820

PRE-1821 NORFOLK, VIRGINIA, NEWSPAPERS
(beginning date order)
(continued)

LEXINGTON, VIRGINIA

Reel # 3 *Rockbridge Repository,* 1801-05 (scattered)
Virginia Telegraphe, and Rockbridge Courier, 1803-04, 1806-07 (scattered)
Lexington News-Letter, 1819-20

MARTINSBURG, WEST VIRGINIA

Potowmac Guardian, and Berkeley Advertiser, 1792-1800
Reel# 4 *Berkeley Intelligencer,* 1799-1809
Republican Atlas, 1800-01
Reel # 5 *Martinsburgh Gazette*

SHEPHERDSTOWN, WEST VIRGINIA

Potowmac Guardian, and Berkeley Advertiser
Impartial Observer: or, Shepherd's-Town, Charles-Town, & Country Advertiser
American Eagle, and Shepherd's-Town Weekly Advertiser

STAUNTON, VIRGINIA

Staunton Gazette, or, Weekly Western Star
Virginia Gazette
The Phenix
Staunton Eagle
Republican Farmer
Political Mirror
Candid Review
Staunton Political Censor
People's Friend

WINCHESTER, VIRGINIA

Reel # 6 *Virginia Gazette, and Winchester Advertiser,* 1787-91
Virginia Centinel; or, the Winchester Mercury, 1788-1791
Reel # 7 1792-1800
Reel # 8 1801-20, (scattered issues) now *Winchester Gazette*
Willis's Virginia Gazette . . ., 1790
Independent Register, 1804, (scattered)
Philanthropist, 1806-08, (scattered)
Democratic Lamp . . ., 1 issue, 1809
Republican Constellation, 1816-19, (scattered issues)

PRE-1821 WESTERN MARYLAND, NEWSPAPERS
(beginning date order)

CUMBERLAND, MARYLAND

Reel # 1 *Allegany Freeman,* (minor issues)
Allegany Federalist, (minor issues)
Western Herald & Cumberland Weekly Advertiser, (minor issues)

PRE-1821 WESTERN MARYLAND, NEWSPAPERS
(beginning date order)
(continued)

HAGERSTOWN, MARYLAND (formerly Elizabethtown)

Washington Spy, 1790-1797

Reel # 2 *Westliche Correspondenz,* (only 4 issues and out of date order)

Maryland Herald, and Elizabeth-Town Advertiser, Mar. 1797-1804

Reel # 3 *Hagers-Town Gazette,* 1809-13

Torch Light, (only 1 issue, 1819)

Wacht-Thurm and Oeffentlicher Anzeiger, (no issues available)

Reel # 4 *Maryland Chronicle,* parts 1787-88

Maryland Gazette, 1789, (1 issue for 1789)

Maryland Gazette, 1791

Bartgis's Maryland Gazette, parts 1792-94

Rights of Man, parts 1794-1800

Bartgis's Federal Gazette, parts 1795-1800

Bartgis's Republican Gazette, parts, 1801-04

Reel # 5 July 13, 1804-Dec. 28, 1811

Reel # 6 1812-20

Hornet, 1803-07

Reel # 7 Aug. 1809-Oct. 1811, July 1813-July 1814

Republican Advocate, 1805-08

Independent American Volunteer, 1807-08

Reel # 8 *Plain Dealer,* 1813-14 (scattered)

Political Examiner, 1813-20 (scattered)

Star of Federalism, 1817-19 (scattered)

PRE-1821 BALTIMORE, MARYLAND, NEWSPAPERS
(beginning date order)

Reel # 1 *Baltimore Daily Intelligencer,* Apr. 29, 1793-Dec. 31, 1793

Reel # 2 Jan. 22, 1794-Oct. 29, 1794 (*Federal Intelligencer* Nov. 1794)

Reel # 3 *Federal Intelligencer,* Jan. 22, 1794-Dec. 30, 1794

Reel # 4 Jan. 1, 1795-Dec. 30, 1795

Reel # 5 *Federal Gazette & Baltimore Daily Advertiser,* Jan. 1, 1796-Dec. 31, 1796

Reel # 6 Jan. 1, 1797-Dec. 30, 1797

Reel # 7 Jan. 1, 1798-Dec. 31, 1798

Reel # 8 Jan. 1, 1799-Dec. 31, 1799

Reel # 9 Jan. 2, 1800-Dec. 31, 1800

Reel #10 Jan. 1, 1801-Dec. 31, 1801

Reel #11 Jan. 1, 1802-Dec. 31, 1802

Reel #12 Jan. 1, 1803-Dec. 31, 1803

Reel #13 Jan. 1, 1804-Dec. 31, 1804

PRE-1821 BALTIMORE, MARYLAND, NEWSPAPERS
(beginning date order)
(continued)

Reel #14	Jan. 1, 1805-Dec. 31, 1805
Reel #15	Jan. 1, 1806-Dec. 31, 1806
Reel #16	*Federal Gazette & Baltimore Daily Advertiser* Jan. 1, 1807-Dec. 31, 1807
Reel #17	Jan. 1, 1808-Dec. 31, 1808
Reel #18	Jan. 1, 1809-Dec. 31, 1809
Reel #19	Jan. 1, 1810-Dec. 31, 1810
Reel #20	Jan. 1, 1811-Dec. 31, 1811
Reel #21	Jan. 1, 1812-Dec. 31, 1812
Reel #22	Jan. 1, 1813-Dec. 31, 1813
Reel #23	Jan. 1, 1814-Dec. 31, 1814
Reel #24	Jan. 1, 1815-Dec. 30, 1815
Reel #25	Jan. 1, 1816-Dec. 31, 1816
Reel #26	Jan. 1, 1817-Dec. 31, 1817
Reel #27	Jan. 1, 1818-Dec. 31, 1818
Reel #28	Jan. 1, 1819-Dec. 31, 1819
Reel #29	Jan. 1, 1820-Dec. 30, 1820

Mr. Horton is Senior Research Fellow at the Museum of Early Southern Decorative Arts.

Donations to MESDA

May 1976 to April 1977

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Acquisition Number

2830	Brass candlestick. Gift of Mr. G. Wilson Douglas, Jr.
2834	Silver sugar basket. Mr. and Mrs. William B. Taliaferro Purchase Fund.
2843	Chest of drawers. St. Joe Minerals Corporation Purchase Fund.
2845	Secretary with bookcase. Gift of Mr. and Mrs. Frank Borden Hanes, Sr.
2846	Child's bedstead. Mr. and Mrs. William B. Taliaferro Purchase Fund.
2847	Needlework picture. Gift of Mrs. James Stone.
2860	Blue glass creamer. Gift of Mrs. R. Cathcart Smith and family.
2862	Silver resist pottery teapot. Gift of Mr. and Mrs. Charles C. Baker.
2866	Iron Ingot. Gift of Mr. and Mrs. C. G. Blaisdell.
2867	Map of Georgia coast. Mr. and Mrs. William B. Taliaferro Purchase Fund.
2868	Silver spoon. Gift of Mr. Sam B. Stuffle.
2870	Side table. Mr. and Mrs. George M. Kaufman Purchase Fund.
2875	Two christening caps. Gift of Mr. and Mrs. Thomas Pinckney.
2876	Chest-on-frame. Gift of Mr. and Mrs. Bradford L. Rauschenberg.
2881	Quilt pattern. Gift of Mrs. Martha W. Davis.
2886	Creamware platter. Gift of Mr. and Mrs. David Zeitlin.
2888	Painted chest. Gift of Dr. Richard B. Boren.
2890	Silver serving spoon. Gift of Mrs. John Gordon Myers.
2891	Breakfront bookcase. Douglas Battery Company Purchase Fund.
2892	Engraving, "View of Charleston". Mr. and Mrs. Thomas S. Douglas, III Purchase Fund.
2893-1 & 2	Two 1776 engravings. Gift of Thomas A. Gray.
2895	Panelled door. Gift of Mr. and Mrs. John Patterson.
2896	Mourning picture. Gift of Mr. and Mrs. Leon F. S. Stark.
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2909	Silver sword. Gift of Miss Sarah S. Rogers, Mrs. L. Dobbs Bellinger, Mrs. Vernet O. Stark, and Mrs. B. L. Williams in memory of Mr. Powell Burwell Rogers.
2910	Fraktur and photograph. Gift of Mr. and Mrs. Thomas W. L. Hughes, Jr.

2911 Iron Ingot. Gift of Mr. and Mrs. I. C. Blickenstaff.
2912 Compass plane. Gift of Mr. R. H. Coleman
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